



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

discussion is superficial, disappointing, and here and there extremely unconvincing. In other words, as an interpretative study it adds nothing to the literature on the subject. And if this book is not a critical study, if it is not a popular essay, if it is not an introduction *e novo*, the question remains, What is it? And in answer deponent sayeth not. Mr. Perry falls down, not between two stools, but among three.

As an instance of Mr. Perry's hesitation among these several aims, the chapter on Carlyle's literary theory is in point. If this volume is intended as a serious critical study, one might reasonably expect some careful discussion, under this head, of the organic structure of Carlyle's works. But although we are expected to enter upon chap. ix with a "summary of the working ideas" of Carlyle's "literary theory" in mind, the writer is compelled to state that he, for one, knows no more about Carlyle's literary theory than he did before he read Carlyle! If, however, this chapter is intended to introduce the student to some conception of the organic principles of Carlyle's literary productions considered purely as art, one might reasonably expect some rather extended discussion. As a matter of fact the chapter runs to exactly seven pages, and of these seven pages about three are given over to quotations! Such superficiality of treatment is unfortunately characteristic of the work.

There is, indeed, one other category into which the present volume might fall. It might be called "Selections from Carlyle"; but unfortunately there is too much text for that. In fact, the only test applicable to this book is the test of whether or not the reader unacquainted with Carlyle reads more of him after going through Perry. That test the present writer is not competent to apply.

HOWARD MUMFORD JONES

UNIVERSITY OF CHICAGO

Robert Browning: How to Know Him. By WILLIAM LYON PHELPS.
Indianapolis: Bobbs-Merrill Co., 1915. Pp. 381. \$1.50.

Lovers of Browning's poetry and students of his poetic art are predisposed to clap chips on their shoulders the moment they pick up any addition to the literature about Browning and his work. This is not at all difficult to understand when one calls to mind the tendency of each new critic to list Browning in his schedule of private property and to set up "no trespassing" signs at all points of approach. Hostility of one critic to all others and hostility of all other students to all critics has become chronic. If one approaches this new book in this belligerent frame of mind he will find enough to quarrel with; but if he analyzes carefully the things he condemns I venture to say that he will find his wrath directed chiefly against what Professor Phelps does not say and what he does not do. And so all those who expect to find a "Browning Explained" or a "Seeing Browning," and all the vivisectioners who like their poets "chopped particularly small," and all who enjoy the spectacle of a

critic's laying about him until no other "is left standing for ever so far around, by the time he has finished," are warned that this book will prove highly unsatisfactory to them. But those students who to their joy have read understandingly a few of Browning's poems, and who to their sorrow cannot quite grasp others, will find in the account of his life, in the exposition of his theory of poetic art, and in the statement of his philosophy much to aid them in their difficulties. It is to these and to those who are but beginning the study of the poet that the book is plainly addressed.

I have a friend who, in introducing me to another, merely says, "Mr. X, Mr. Y; Mr. Y, Mr. X." Then he stands and stares while we sound out each other's opinions on the war and the weather. We each find the other a bore and each hopes to hear the other murmur something about an appointment somewhere else. Another of my friends hovers about and tells me all the intimate and confidential matter he knows about my fellow-victim; and, to show no partiality, he does the same for me. Then he recites most outrageously flattering deceits about us both until each is ashamed to meet the other again. I have another friend who so artfully directs the conversation that my new acquaintance and I discover common interests. We find out what each has done. We are delighted to find that we belong to some superior minority. Neither discovers that our artful sponsor has left us to ourselves quite as skilfully as he brought us together, but we do discover that we like him and each other, although no two of us are wholly agreed in our opinions of the other.

In this latter way Professor Phelps introduces us to Browning. He is content with giving a dignified masculine appreciation of a masculine poet. To the stranger he will make the poet seem worth cultivating. To those who have formed opinions and who have their own interpretations, he will reveal a many-sidedness not wholly discovered before. Assuredly they will differ with him on many points, but he will not grow red in the face and denounce them for it, and they are likely to admit that a poem may be a perfectly good poem according to each of half a dozen interpretations. He becomes impatient only with those who write endlessly of Browning's obscurity, and asks, "Why do they not let Browning alone and read somebody they can understand?" It is no misdemeanor not to understand him; it is only a misfortune that need not be paraded.

UNIVERSITY OF CHICAGO

J. B. CANNING

Rural Denmark and Its Schools. By HAROLD W. FOGHT. New York: Macmillan, 1915. Pp. xv+355.

Part I discusses the "Recent Danish Agricultural Rehabilitation." The author shows that by scientifically treating and tilling the soil the rural people have reclaimed and rejuvenated extensive waste areas; through co-operative